














André  
Asher  
Benglis  
Bollinger  
Duff  
Ferrer  
Fiore  
Glass  
Hesse  
Jenney  
Le Va  
Lobe  
Morris  
Nauman  
Reich  
Rohm  
Ryman  
Serra  
Shapiro  
Snow  
Sonnier  
Tuttle

Hesse



### Anti-Illusion : Procedures / Materials

This exhibition, which includes film, music and extended-time pieces as well as sculpture and painting, was made possible by the extraordinary interest and encouragement of the Whitney's Director, John I. H. Baur—we are deeply grateful for his support. Stephen E. Weil, Administrator of the Museum, made it possible for us to present a series of evening events as part of the exhibition.

Richard Tuttle's *Octagons* were made available through the generosity of The Betty Parsons Gallery. We would also like to thank Klaus Kertess, Paula Cooper and Jock Truman for their help in locating new work for the exhibition.

Robert Fiore, who did the photographs for the catalogue, offered many valuable suggestions in addition to a personal, visual documentation of the artists' work which would have been impossible to obtain under ordinary circumstances. We would also like to express our gratitude to Mrs. Kasha Linville for her editorial and bibliographic help, and to Carol Burns for her patience and skill in compiling the bibliography and typing endless pages of manuscript for the catalogue.

Finally, we are most indebted to the artists whose cooperation and willingness to make works for this show made the exhibition possible.

Marcia Tucker, *Associate Curator*  
James Monte, *Associate Curator*



Anti-Illusion: Procedures/Materials  
by James Monte

The radical nature of many works in this exhibition depends less on the fact that new materials are being used by the artists than on the fact that the acts of conceiving and placing the pieces take precedence over the object quality of the works. It matters even less, for example, that Barry Le Va, Robert Morris, Rafael Ferrer or Michael Asher use such materials as felt, hay, ice, chalk, graphite, air or tissue; these materials have, after all, been used in the past by a significant minority of vanguard artists. The simple fact of their inclusion in art works is much less interesting than the way in which they are used. The notion that materials alone possess some shamanistic artistic properties, which, because of their new or exotic nature, can guarantee the quality of painting or sculpture has been consistently disproven by the offerings of many artists over the past few years. That fewer and fewer sculptors carve in granite, limestone, and marble and fewer painters use egg tempera in combination with oil glazes says nothing about the goodness or badness of those materials, but rather something about the changing ideas animating much of twentieth-century art. So one is reminded that changes in form and materials *may* result in truly interesting new works although not necessarily.

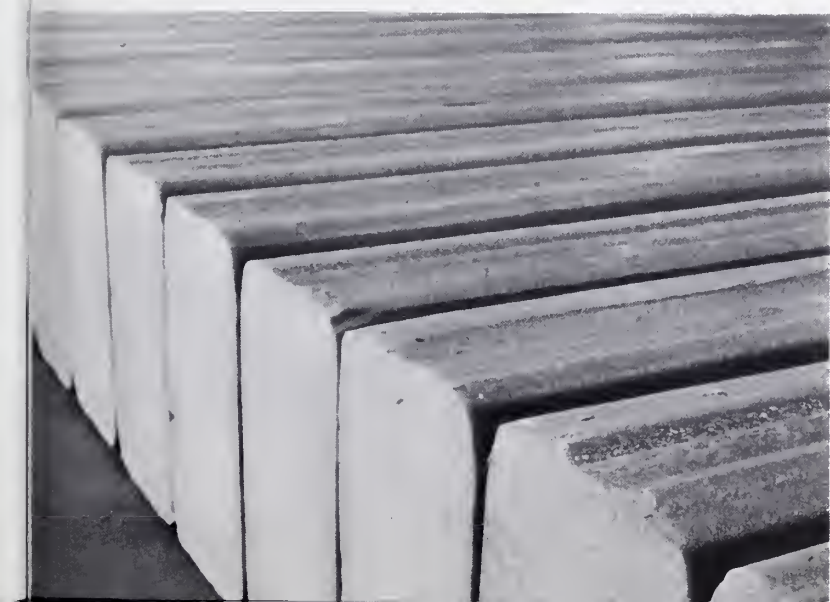
The painters and sculptors in this exhibition do not share a common philosophy or aesthetic. None is part of an artistic commune. What they do share became clearer as Marcia Tucker and I came to closer grips with the specific problems of this exhibition.





During its organization, we discovered that the normal curatorial procedures of seeing and then selecting or rejecting works to be included could not be followed. After visiting numerous studios and galleries, as well as viewing slides and photographs, we discovered that the bulk of the exhibition would be comprised of painting and sculpture which we had not seen and would not see until perhaps one week before the opening date of the show. That this method of putting together an exhibition is risky for the artist as well as the Museum goes without saying. The artist must rely on his act, outside his studio, in a strange environment, within a short period of time, to carry the weight of his aesthetic position. In effect, what I'm saying is no more "Series". A picture in a series can look more or less good in a particular place, but it isn't crucial. Here the very nature of the piece may be determined by its location in a particular place in a particular museum. The piece may turn out to be one that could be re-shown elsewhere, and it may not.

For example, in the sculptures by William Bollinger, Barry Le Va, Robert Morris, Bruce Nauman, Richard Serra, Joel Shapiro, Keith Sonnier, Robert Rohn and the painting by Robert Ryman, each exists in either a de-objectified or scattered or dislocated state and in some instances the three conditions simultaneously. Another condition often found is the dependence on location, not merely as a site for the work, but as an integral, inextricable armature, necessary for the existence of the work. Robert Ryman's picture is painted on a standard, movable museum wall; the painting, one must conclude, exists for the duration of the exhibition. Richard Serra's lead



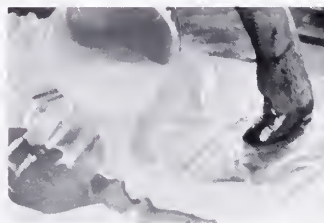




Lynda Benglis

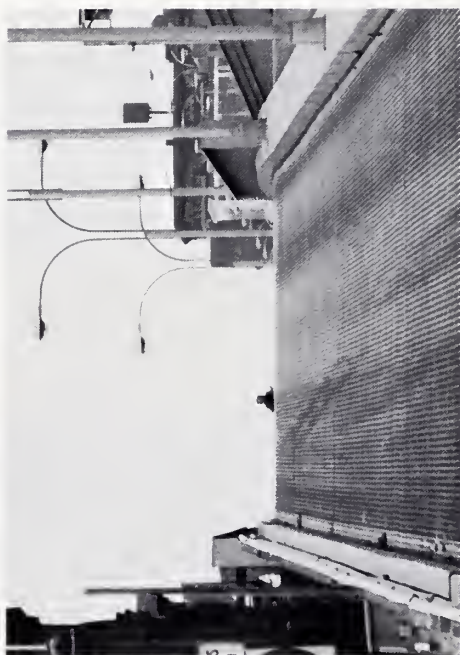




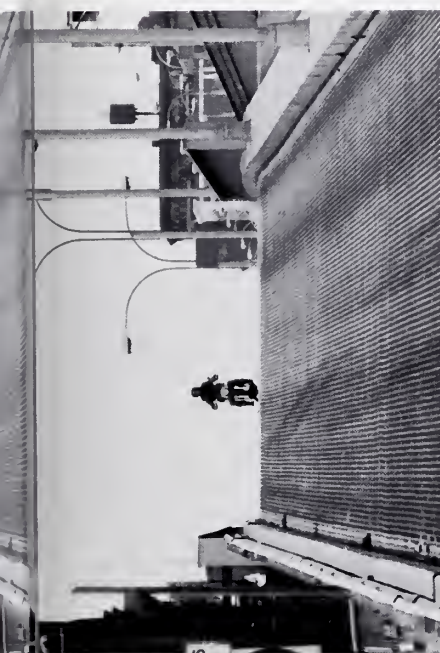


sculpture is a displayed act as much as it is an exhibited sculpture. Serra brought material, lead, and a saw with which to manipulate the dense metal, and set about transforming a location as well as leaving a sculpture. The transformation of site and material are visual coefficients in Serra's work. Joel Shapiro's convoluted nylon twine is loosely woven and stapled to a wall. The resultant object exists as an art work until it is removed from the wall site. It then becomes an art corpse set to rest in a plastic bag in a corner of the artist's studio. Keith Sonnier's sculpture uses the wall as a ground and in some instances as a *trompe l'oeil* pictorial plane. His sculpture is usually comprised of flocking material, impregnated cloth, and slender rope or cloth strands combined to form a low relief surface. The work alludes to a flatness, flatter than it actually is. A curiously muted reversal of illusion occurs in the following manner: a given section of flocking substance, overlaid by a hanging section of cloth or rope, appears to revert to a painted facsimile of itself rather than aggressively pushing toward the viewer as a bulging relief. An inverse *trompe l'oeil* action undermines the already evanescent character of the materials Sonnier chooses to use.

Barry Le Va has said that he is not necessarily concerned with the specific language of certain materials, but more with the materials as the language of a specific idea or concept. His earlier pieces, made during 1966-67, reflected the working-out or application of material in the service of a predetermined idea about form. The newer works completed in 1968-69 are conceptual as well, but with an additional emphasis, that of time.



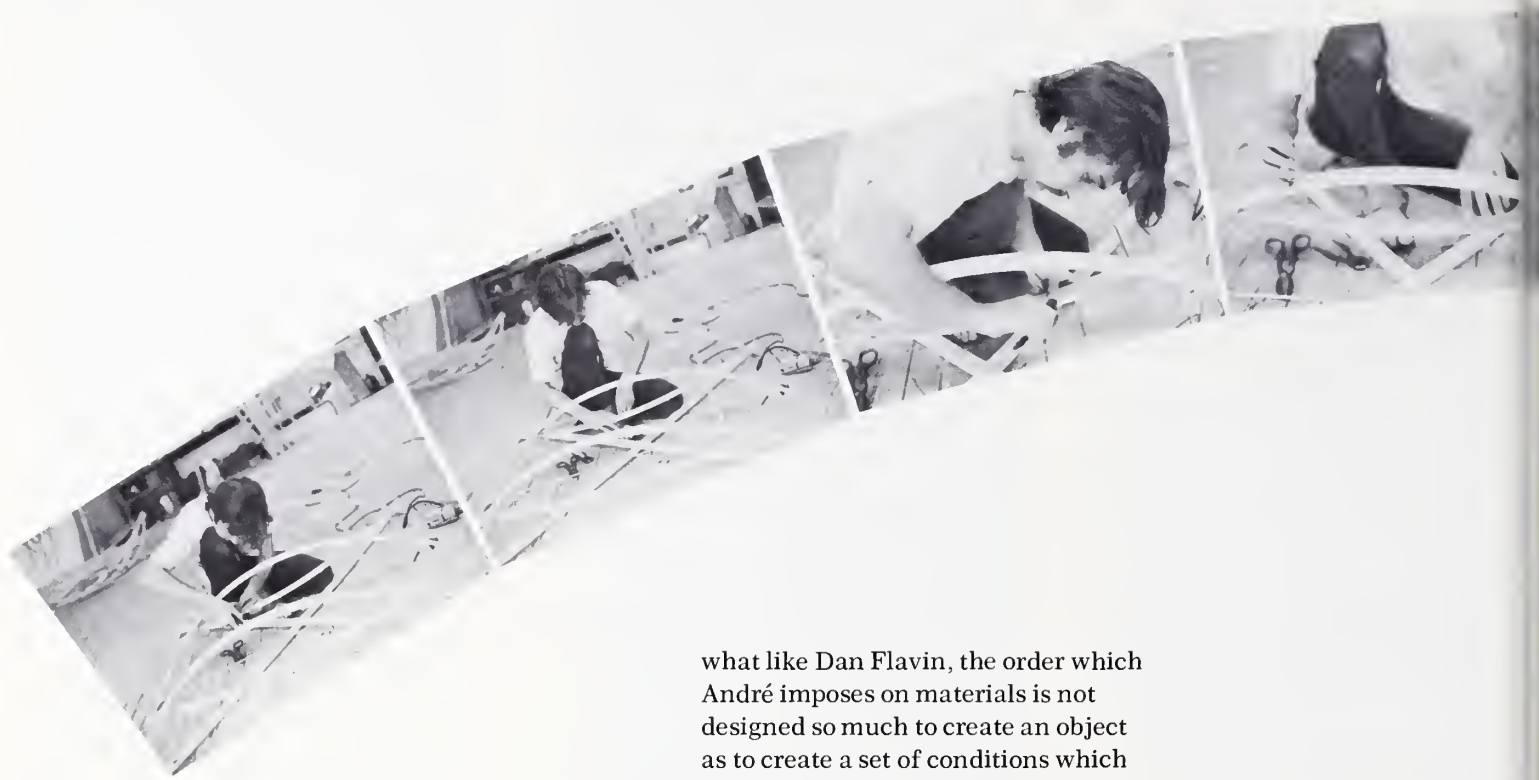




William Bollinger

Rather than distributing and relating felt fragments in small or large agglomerates on a floor, Le Va uses combinations of materials such as bulk chalk and mineral oil in conjunction with paper or cloth elements. The process which occurs when the materials are mixed allows the work to change over a period of hours or days, depending on the degree of dryness or dampness, absorption or saturation, which depends in turn on the mix ratio of the materials. Le Va is able to use time as a substantial element in the recent pieces; he can project the sequential development of the work in a way analogous to that in which a biologist estimates the growth of micro-organisms developed in a laboratory. The analogy is perhaps apt in another way as well. The biologist confirms the growth rate of his culture by examining and recording its change. Among other tests to be made on the culture, its growth rate is presumably important to the scientist. It is important for Le Va as well; once he knows how various substances interact, he can then use the elements as they act with and on each other after he has, in a sense, given himself to them for a period of apprenticeship. He must empathize with their cycle as well as with their materiality, as the scientist must with his micro-organisms. Le Va views his discoveries objectively and, unlike the traditional painter or sculptor, has little interest in manipulating those materials in order to produce a series of works based on a single set of confluences. Le Va, like many of the other artists in this exhibition, willfully changes the circumstances in which he works the moment the possibility of extending those circumstances ceases to exist.

Carl André, Lynda Benglis, John Duff, Eva Hesse, Robert Lobe and Richard Tuttle continue to produce objects which might be termed discreet and in most cases recessive. André does, as Philip Leider pointed out, "make sculpture." But Leider adds, "Some-



what like Dan Flavin, the order which André imposes on materials is not designed so much to create an object as to create a set of conditions which we experience as art. . . .”

Therein lies the difficulty of talking about André’s sculpture: sometimes it is firmly tied to sculptural tradition, no matter that it hugs the ground; at other moments it seems to be an environmental episode, some sort of architectural subversion that exhales an art quality while at the same moment criticizing the environment which cannot contain it in a conclusive manner.

It is this inconclusive quality which André’s sculpture shares with works as formally diverse as those by Benglis, Duff, Hesse, Jenney, Lobe and Tuttle. There exists in the sculpture made primarily of joined wood and wire by Lobe and Duff a suggested possibility of environmental extension. One cannot disregard a reading of their pieces which includes an architectural ambition to build some form of habitation. Jarring if inconclusive functional references are likely to occur in Neil Jenney’s sprawling pieces. His environmental sets can be likened to a mixed metaphor which traps and bemuses the onlooker.





John Duff

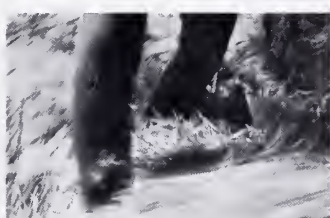
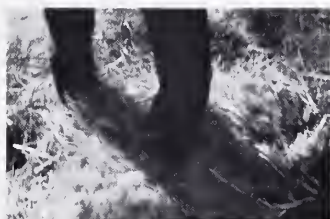
What at first appeared to be an aesthetic of impoverishment, frozen between layers of latex or plastic in Eva Hesse's sculptures, is simply not that on continued viewing. Whether her works are diminutive and intended to be hand-held or made on a grand scale, her finest sculpture has a unique animus which is anthropomorphic in quality if not intent. Her work alludes to human characteristics such as the softness of skin, the swell of a muscle or the indeterminate color of flesh fading under clothing after exposure to a summer sun.

The air sculpture by Michael Asher reveals a sensibility quite opposite to that possessed by Eva Hesse. Asher's sculpture is literally a curtain of air defining the height, width and depth of an entrance from one gallery to the adjacent gallery. The piece is a cubic volume of space, circumscribed by an activated air mass within the confines of that space. The space is acknowledged by the pressure felt when moving into or out of its confines. The disembodied literalism of the piece neatly alludes to a slab form without carpentry. Feeling and therefore knowing replaces the cycle of seeing and hence knowing the sculptural presence.



Rafael Ferrer





The fact that so many artists were willing to risk challenging the terms within which they have operated in the past in so direct a manner became one of the primary reasons for holding the exhibition. Connoisseurship became a secondary issue—how can an artist make a sculpture or paint a picture without opportunity to reflect on its perfectability? Whether it is good or isn't depends entirely on seeing it in place, which isn't possible in a museum. So the answer is that the artist *cannot* reflect on his work in the usual manner under the conditions I have described. And since serious artists care very much about what they can and cannot do, it became apparent that these artists cared about a set of ideas which included responses to materials, time and creative acts which absolved them from other more traditional responses to their work.

One of the most conservative or traditional properties of modern art is its reliance on style. The signature of virtually every modern painter and sculptor has been his style, or series of styles. Style replaced illusion while at the same moment it gave the individual artist the area within which he could develop his art. Most of the artists in this exhibition have chosen to slip around style, (it's difficult to ignore or defeat), by concentrating on their individual acts. One could properly ask how an artist eludes style if one of his art acts follows another. One sure-fire method is by constantly changing materials or even media. Another is to conceive each work in terms of the freedoms and limitations of a particular time and place. Many of the artists in this exhibition do just that. It is, of course, absurd to deny that there are not internal links from one work to the next, no matter if one is "sculpture", the other "dance" and the next "film"; what I am proposing is that there exists a lack of interest in stylistic consistency.

Since it can be argued with some effectiveness that artists are of necessity extremely practical people whose



adjustment to their living conditions is often audacious, the following remarks are perhaps pertinent. Artists, particularly sculptors, are faced with enormous problems, such as procurement and storage of materials, storage of unsold works, transportation costs, not to mention the time and cost of completing large works. Those who teach are fortunate enough to have the use of student help and often the facilities of the university or art school where they teach. Most are not so fortunate and as a result much of their early work does not survive intact. Bitter as this may be, even more bitter are the crippling effects of not being able to produce on the development of these artists. The most obvious way to develop is by working through as many problems as ambition, time and money will allow. The effects of being able to work through a series of problems quickly, in full scale, was remarked on by Richard Serra who commented, "... so I was able to discard a lot of ideas while working through ten or twelve pieces in Europe and I also discovered what I wanted to do for a particular piece to be shown here. ..."

What I have attempted to show is the basically healthy attitude shared by the artists in this exhibition toward their working methods, materials and environment. Healthy not as in "mental health" but as descriptive of their relations to tradition; these artists have assimilated an array of complex formal and social problems within the art world and have offered solutions which are often startlingly original.

One of the most interesting characteristics of post war American art is the speed with which it reveals itself. No matter what happens, it seems to



Philip Glass

#### *For Philip Glass*

*A length of sound that is not involved in beginning or ending. This refusal to remember what has or has not happened before, holds the attention, becomes the continuity itself, a focus. It is possible to present the piece with one's own random inventory of interpretations or events. But not the other way around. Our past, our future. The music doesn't take notice or present explanations of itself. The piece goes on. We are not joined in strategies of going anywhere together. Duration becomes a function of attention, a focus, a physical act, a catalyst towards contemplating the present. The drama can be one of transcendence. Our drama. Our transcendence. The piece goes on. We participate in length, in the mechanics of change, in our own distractions which bring us toward or away from the line of notes. Emotions diminish or increase and the piece goes on. The objective content is never relinquished. The rhythm of endurance becomes a presence, a meditation, a location. We are free to come and go, within our own time. As we wish. There are no commands, no directions, no theatrical gestures. The journey is already over or it never happened. The notes refer only to themselves. The composer is not involved with pointing to himself or articulating his own emotions, his own psychology. The listener is free to deal with the experience directly. As he so chooses. While the piece goes on.—Rudolph Wurlitzer, 1969*



Two Pages

Philip Glass

at, steady

Handwritten musical score for Philip Glass's 'Two Pages'. The score is written on ten staves. It begins with the tempo marking 'at, steady'. The notation consists of eighth and sixteenth notes, often beamed together in groups. There are several boxed numbers indicating measures or measures to be repeated: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200. There are also some handwritten notes: 'increase to' and 'reduce to'. The score ends with a double bar line and a signature 'PG'.

Philip Glass

19 to 42 increase to

67 reduce to 68

85 increase to

107 increase to

Feb. 1969

PG



happen fast. It's as if the *furor poeticus* of the Futurist Manifesto had become the guiding principle of all activity. One becomes acutely aware of time as an independent element as one becomes aware of human energy as an element in time. A revelation of art energy made visible in a short period of time seems to be the very basis upon which major post war American art rests. Illusion is a key factor in arresting or slowing the energy flow from the art object to the onlooker; the instant response, wherein the spectator must of necessity be arrested by the aesthetic experience for a moment, is given over to examination and perhaps delectation. Most major post war American art rigorously denies that particular kind of delectation time to the viewer by treating illusion in a very measured way. The viewer who is disappointed by a Jackson Pollock painted in 1947 or by a Kenneth Noland painted twenty years later is probably disappointed because he misunderstands the context within which he is forced to confront these works. The rigor with which these artists (and others) deny a viewing of their works outside the non-illusionistic limits they have prescribed leads directly to the anti-illusionist paintings and sculptures in the present exhibition.

With the American abstract-expressionist artists providing an historical scrim at the back of a hypothetical stage, the figures of Marcel Duchamp, Jasper Johns, Robert Rauschenberg, Claes Oldenburg and finally Robert



Eva Hess





Morris fill out a kind of cast of influences for many of the artists included in the exhibition. It is Robert Morris who provided a significant minority of the artists with intellectual stimulation, attention and help through his writing about their art, teaching, and organizing an exhibition of their works. It was Morris who established, in his writing, the links between Pollock's concern for the innate property of semi-viscous paint and the current close examination of the properties of various materials.

The very tough logic underlying the best post war American abstract art combined with a kind of art systems analysis, brilliantly conceived by Claes Oldenburg, seems to account for at least a portion of the history behind these artists' works. Oldenburg's superior rationalism in dealing with sculptural form, his carrying over of form from one material to the next, his environmental concerns, all contributed to a kind of climate of open possibilities.

It becomes apparent as one walks through the exhibition that each of the artists presumes very little about the procedures or materials with which he makes his art. Nor is there presumption about where and how the objects should be seen. In many cases, the artists control the very life-span of their individual works. Factors such as material disintegration or physical change are integrally contained within a number of the objects. Taken singly or in combination, the procedural factors alone seriously call into question how art should be seen, what should be done with it and finally, what is an art experience.

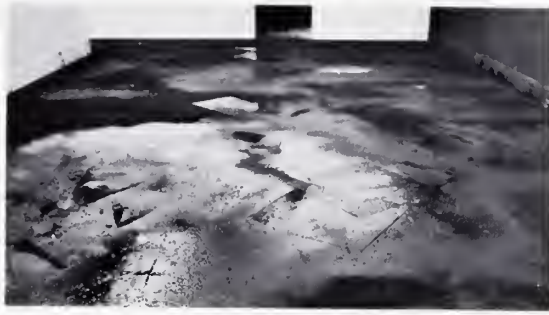






Neil Jenney

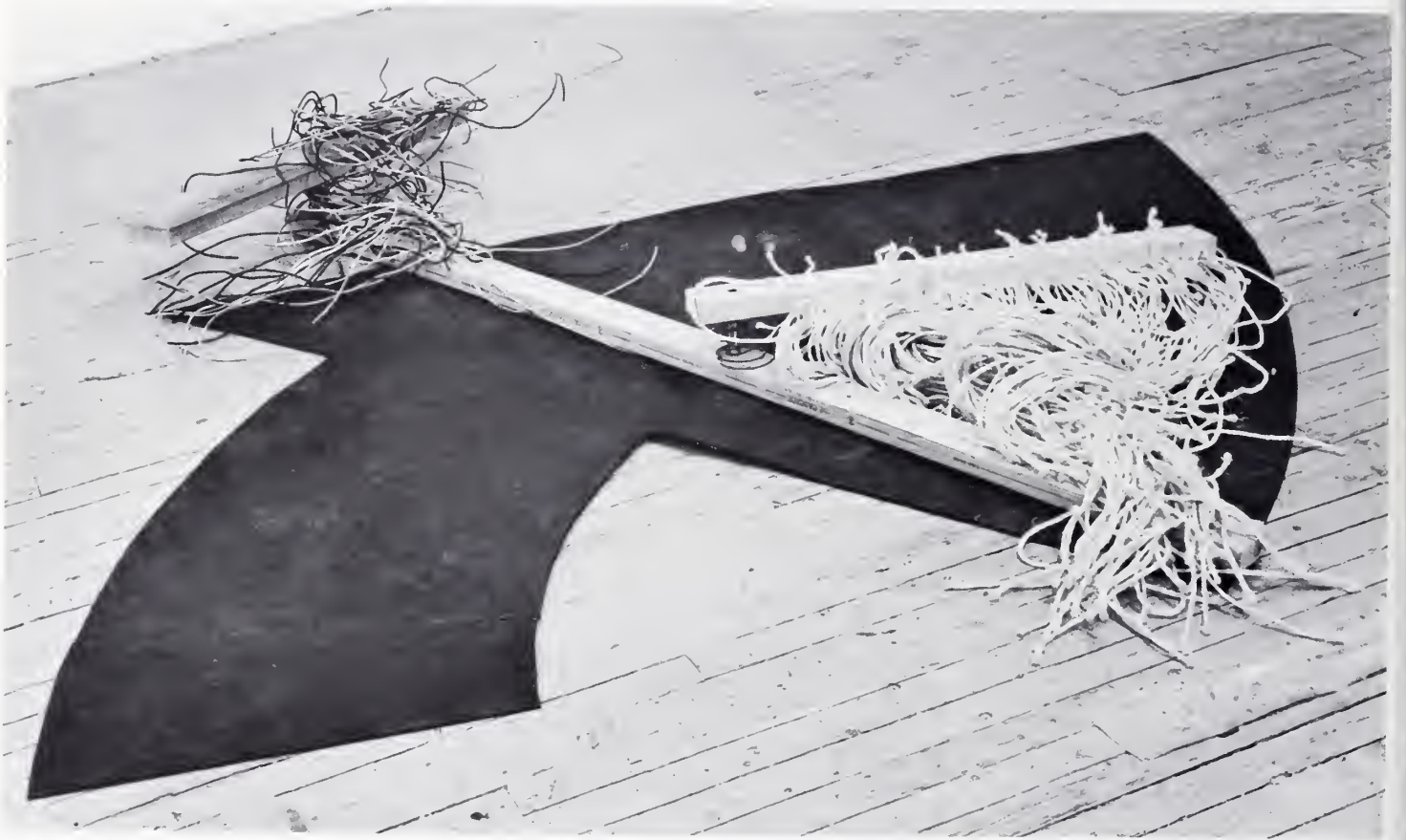








Barry Le Va



Robert Lobe





Anti-Illusion: Procedures/Materials  
by Marcia Tucker

*There must, it seems to me, be some human activity which serves to break up orientations, to weaken and frustrate the tyrannous drive to order, to prepare the individual to observe the orientation tells him is irrelevant, but what may very well be relevant. That activity, I believe, is the activity of artistic perception.—Morse Peckham, Man's Rage for Chaos.*





Our approach to works of art has been based on certain assumptions about the nature of art. One of these assumptions has been that art creates order from the chaos of experience; it is presumed that our understanding of a work of art is equivalent to our grasp of the formal or conceptual order inherent in it.

The present exhibition challenges this supposition. We are offered an art that presents itself as disordered,

chaotic, or anarchic. Such an art deprives us of the fulfillment of our aesthetic expectations and offers, instead, an experience which cannot be anticipated nor immediately understood. By negating prior orientations, our personal aesthetic values are also challenged. If, then, no preconceived order reveals itself to our scrutiny, we must ask if there are other ways in which a work of art can be meaningful.

It has been assumed until recently that sculpture is, by its very nature,

three-dimensional, self-contained, and fashioned from relatively durable materials, such as stone, metals, plastics or wood. The methods traditionally employed in the making of sculpture have been those of welding, carving, molding or joining, and the resultant works have focused on a harmonious balance of parts to the whole. Certain pieces in the exhibition appear disordered and unharmonious.



Robert Morris





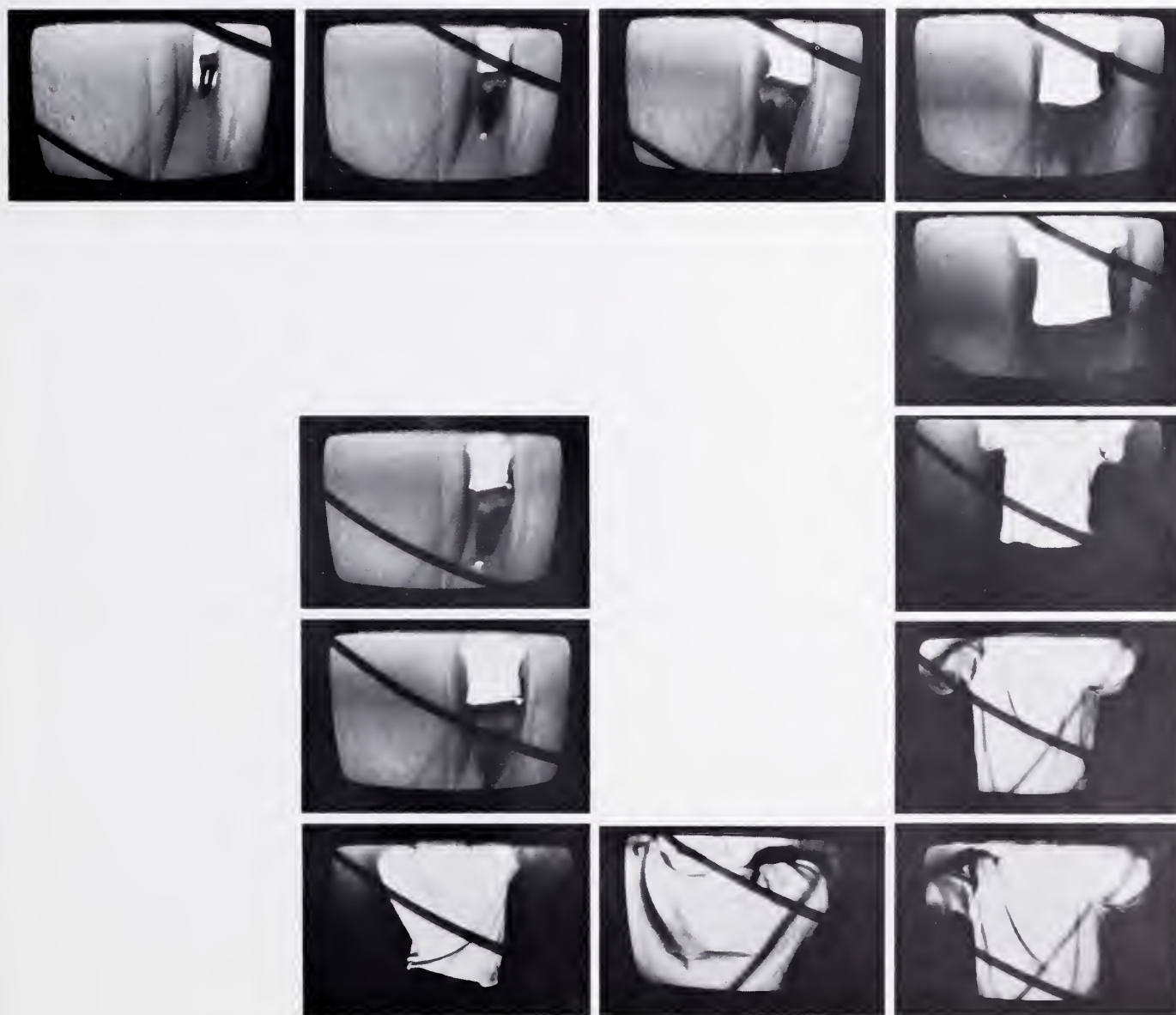


This does not mean that the elements employed have *no* relationship to each other but rather that such relationships are of a new kind. They do not evolve from a preconception of order which the artist is trying to express, but from the activity of making a work and from the dictates of the materials used. A relational logic has been replaced by a functional one. By divorcing art from an established value system in which order is inherent,

new concerns with time, gesture, materials and attitudes take precedence. Painting, which has been dependent on illusion, whether optical or representational, has been even more rigorously subject to specific criteria. According to Clement Greenberg, "authentic" painting is determined by the extent to which a picture upholds the integrity of the picture plane, stresses the surface upon which it is painted, adheres to the rectilinear shape of the canvas and makes its two-dimensionality explicit. Greenberg's definition of painting is, then, an

empirical reductive analysis based on the physical properties of a painting. This reduction of a painting to its physical properties (frame, canvas and paint) is challenged by certain artists who have denied the material and analytical basis of this judgment, not by ideology, but by materiality itself. Such paintings do not lend themselves to this kind of physical analysis of the object, but to a gestural analysis of the art activity *per se*.

Lynda Benglis' paintings are poured onto the floor, with no boundaries or



Bruce Nauman

format other than that established by the colored liquid rubber she uses—they are neither stretched nor hung. Her primary interest in color relationships is expressed in terms of the process of pouring, eliminating any *a priori* theoretic framework.

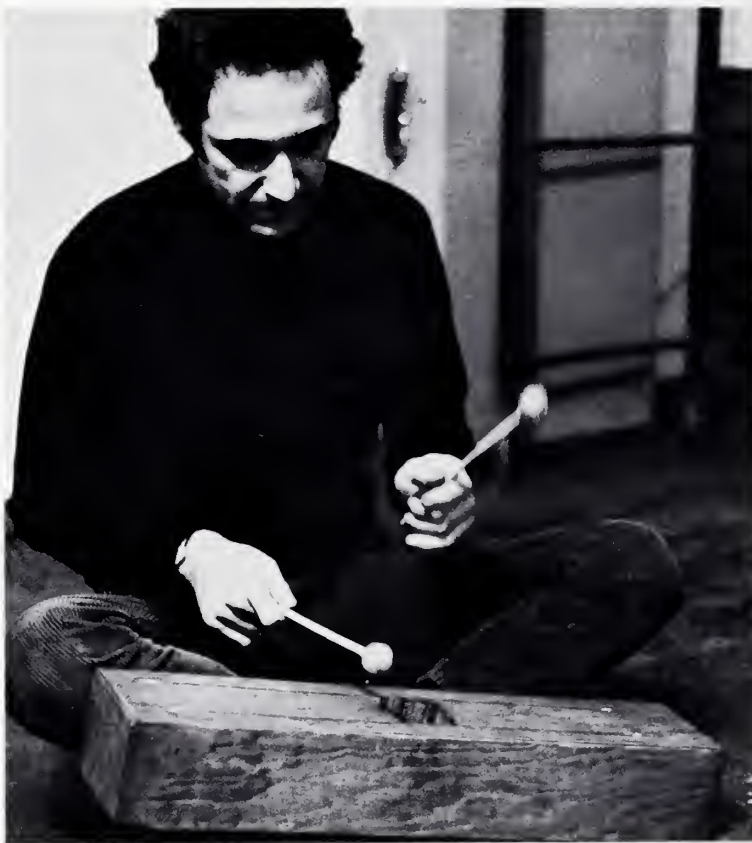
Robert Ryman purifies painting to a further extreme by eliminating color as a formal element and concentrating on the act of putting paint on a surface. He uses white paint only,

allowing the application of pigment to become the subject of the work. Each brushstroke affords a raw, immediate and spontaneous gesture whose intimations have nothing to do with narrative nor formal configuration. Moreover, he uses plain or corrugated paper, rejecting even the use of stretched canvas as a pictorial convention.

Even the least stringent definition would indicate that to qualify as a painting, a surface must at the very

least be *painted*. Tuttle's *Octagons* (1968) are dyed. Unstretched, cut canvas shapes are hung on the wall or placed on the floor, their wrinkled surfaces unequivocally denying illusion.

If all traces of representation or illusion are eliminated from painting, it would seem that formal relationships of line, color and shape would remain crucial. However, these works suggest that if analytical relation-



### *Pendulum Music*

*For microphones, amplifiers, speakers and performers*

2, 3, 4 or more microphones are suspended from the ceiling by their cables so that they all hang the same distance from the floor and are all free to swing with a pendular motion. Each microphone's cable is plugged into an amplifier which is connected to a speaker. Each microphone hangs a few inches directly above or next to its speaker.

The performance begins with performers taking each mike, pulling it back like a swing, and then in unison releasing all of them together. Performers then carefully

turn up each amplifier just to the point where feedback occurs when a mike swings directly over or next to its speaker. Thus, a series of feedback pulses are heard which will either be all in unison or not, depending on the gradually changing phase relations of the different mike pendulums.

Performers then sit down to watch and listen to the process along with the audience.

The piece is ended some time after all mikes have come to rest and are feeding back a continuous tone by performers pulling out the power cords of the amplifiers.

—Steve Reich 8/68



## PIANO PHASE

1  $\text{♩} = 96-138$

PIANO I

PIANO II

2

3

4

5

6

7

8

1

Both pianists start in unison, as shown at 1. The second pianist increases his tempo very slightly and begins to move ahead of the first until (say in 30 to 60 seconds) he is one sixteenth note ahead, as shown at 2. The dotted lines indicate this gradual movement of the second pianist and the consequent shift of phase relation between himself and the first pianist. This process is continued, with the second pianist gradually becoming an eighth (3), a dotted eighth (4), a quarter (5), etc., ahead of the first, until he finally comes back into unison at 1 again. The entire process may be repeated as many times as desired.

Either pianist may have the stable or moving role and these may be reversed if the process is played through more than once. A performer may find it easier to gradually decrease his tempo and bring about the change of phase that way. In any case, a gradual movement should be attempted—the slower the better. The tendency to move directly from one 'rational' relationship of a sixteenth note difference (eg., all the numbered bars above) into the next, should be resisted and performers should attempt to move smoothly and continuously, spending due time in the dotted lines or 'irrational' relationships.

*This is a work in progress.*

—Steve Reich 12/66



Steve Reich

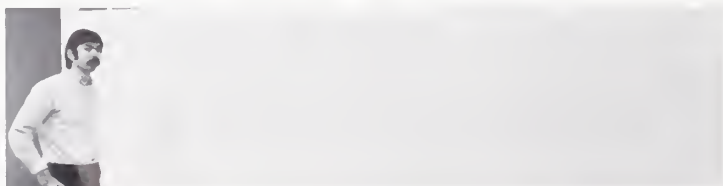


ships, as well as any dependence upon a geometric support, are eliminated, it is still possible to make a painting.

If a work of art offers us various components, arranged and assembled into a coherent whole, there is the assumption that such order is meaningful, either in terms of the work itself or in terms of our experience of


the world. Much of the work in this exhibition denies this premise and disorients us by making chaos its structure. The pieces shown cannot, therefore, be precisely understood in terms of our previous experience of "art". They are *not* attempts to use new materials to express old ideas or evoke old emotional associations, but to express a new content that is totally integrated with material.

Eva Hesse, for example, has found that because she is concerned with creating personal forms, she must use only materials that she can make herself. The plastic, fiberglass, rubberized cheesecloth and gauze from which her pieces are modelled are neither cast nor molded. They are made by putting the raw material on the floor and shaping it, adding layers



Robert Rohm





until the proper substance is attained. The result of using only colors and shapes intrinsic to the materials is that the work has both a strong presence and a provocative, other-worldly quality. Her pieces are draped, hung, extended or propped, but look unlike anything "real". Keith Sonnier's flock and neon pieces also depend upon a new idea of

materiality that has little to do with the substance of past sculptural forms. To a similar end, Robert Morris, Barry Le Va and Alan Saret have used scale and figure-ground relationships which are imprecise and alterable. Neil Jenney employs tin foil, plaster, peanuts and fungus in his work, subverting traditional ideas of

volume and substantiality in sculpture. His work not only appears fragile, but can actually rot away.

Some of the earliest pieces to exhibit this involvement with materials were Claes Oldenburg's giant soft structures, but they always refer directly to real objects. The artists in this exhibition express a similar interest in materials, but disregard any obvious links with actual things.



Robert Ryman



There is, in the exhibition, no illusionism that is relevant to the past tradition of art. We are presented with a non-symbolic, non-ordered approach, one which does not depend upon a conceptual framework to be understood. The work is realistic in the fullest sense, because it does not rely on a descriptive, poetic or psychological referents. The approach is phenomenological in nature, dealing with the

appearances and gestural modes by means of which physical things are presented to our consciousness.

Still another possible function of this kind of art is, as Robbe-Grillet has indicated, "not to illustrate a truth—or even an interrogation—known in advance, but to bring into the world certain interrogations (and also, perhaps, in time, certain answers) not yet known as such to themselves." (*Notes for a New Novel*, 1965.) The

work is, therefore, open-ended and difficult to discuss without the framework of an historical perspective. It is possible, however, to discuss the works individually by speaking of them in terms of intention, which differs for each artist.

Here, the intention which prompts the artistic endeavor is one of exploration, an attempt to discover and to make something which has not been made before. For some artists, like



Jenney and Duff, expressive intent remains crucial; for others, like Serra or André, such romantic factors are deliberately eliminated.

If the nature of the artistic endeavor is a questioning one, then the artists' methods will accord with the endeavor. Richard Serra continually asks questions about his own work: what is it? how does it look? what

does it mean? how is it used? Serra's mode of sculpture is *active*, that is he is involved with the physical properties of things, and the traces that result from a manipulation of the materials. Serra is concerned with various activities and processes—propping, bending, leaning, rolling, sawing, splattering. He avoids illusion, representation and especially construction in order to concentra



Alan Saret (Work not included in the exhibition)



on *what is being done*. Since the emphasis is on the activity, the piece must be analyzed in terms of the kind of work that has gone into its making. Serra avoids permanently joining anything; thus, his lead pieces deal with a functional rather than formal relationship of parts. His concern with what he calls "arrested moments", that is, fixing a piece at its point of

maximum potential change, incorporates an element of actual time into a sculptural mode.

Music, film, theater and dance have been considered separate from the plastic arts because they involve time as well as space. They are therefore impermanent, temporal manifestations whose duration is dependent upon the artist rather than the observer. However, the plastic arts have begun to share with the performing

arts the mobile relational character of single notes to series, individuated actions to the fabric of a narrative sequence, or single steps to a total configuration of movement.

It has been thought that music creates its own suspended temporality, dependent upon the elements of rhythm and silence. Musical time has thus been considered different from "real" time. For Philip Glass and Steve



Reich, actual time is a crucial factor in their music; it offers no illusion of temporality other than that which exists in the performance of their pieces. They have no beginning, middle or end—only the sense of an isolated present. This constant present exists because of a deliberate and unrelenting use of repetition which destroys the illusion of musical time

and focuses attention instead on the material of the sounds and on their performance. Both composers are personally involved in the temporal evolution of their work since they play their own music, accompanied by a limited number of other musicians.

Carl André, in a recent symposium (March, 1969), discussed the question of time in his sculpture: *Nothing is timeless, but it's an idea that haunts us . . . something that*

*exists in my own work. In one way, all we know is now . . . The work must be experienced in terms of its material presence.*

*The tense of memory is the present, and the tense of prophesy is now. Time is an illusion. The now is inescapable.*

André has also used repetition to create an isolated present in his sculpture. He uses uniform parts which are placed in identical relationships to



Richard Serra







each other, without welding, joining or construction of any kind (except for an occasional use of magnets). These parts, or "sections", become the units in the creation of scale. Scale then becomes the focus of the piece; it acquires temporality because it cannot be visually or physically encompassed by the viewer in a single glance or motion.

In Bruce Nauman's extended-time pieces, the repetition of an isolated

physical gesture—bouncing from a corner, walking through a wallboard channel, bouncing a ball—is problematic; that is, it questions the nature of time itself.

In a recent exhibition, Robert Morris altered a piece daily, allowing the materials to dictate the addition and subtraction of elements in the piece. Rafael Ferrer has made anonymous, but highly personal gestures that are dependent upon split-second timing for their impact; several tons of leaves

appeared suddenly in locations (stairs, elevators, etc.) around the city, totally altering an environment from one minute to the next. No fastening, arranging nor ordering of any sort was involved.

For many of these artists, the implications of time indicate a new attitude toward the creation of non-precious objects. Some works come into being at the moment of their execution in a specific location and cease to exist



when they are removed from that environment. The relationship of work to location becomes one in which the artist also dictates the temporal duration of the piece.

Michael Snow makes films, for example, in which actual duration eliminates the illusion of a duration created by narrative exposition. The films are simple and direct; he is

sparing in his use of technical manipulations to further an illusion and concentrates instead on a single focus, a single note, a single action (such as that of the zoom in *Wavelength*, 1967). A mysterious, subjective quality results from the intensity of presenting what is *seen*. "I'm interested," he says, "in doing something that can't be explained."

Robert Fiore's documentary footage is equally non-illusionistic. With a





minimum of editing or montage, he concentrates instead upon making the process of shooting become the structure of the film. Film time thus becomes the actual time involved in the recording of the action.

The use of time in each case becomes paradoxically disorienting. In the plastic and performing arts, we are used to an artificial time that entertains us, since it suspends reality. The force of real time, when pre-

sented in the context of a work of art, is bewildering and even annoying. Ironically, we are asked to re-orient ourselves to what we already know.

Robert Morris, in his remarks on "Anti Form" (*Artforum*, April 1968), stated that "disengagement with preconceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue estheticizing form by dealing with it as a prescribed end." This assertion is, at the very least, disarming when

translated into physical terms by the work itself.

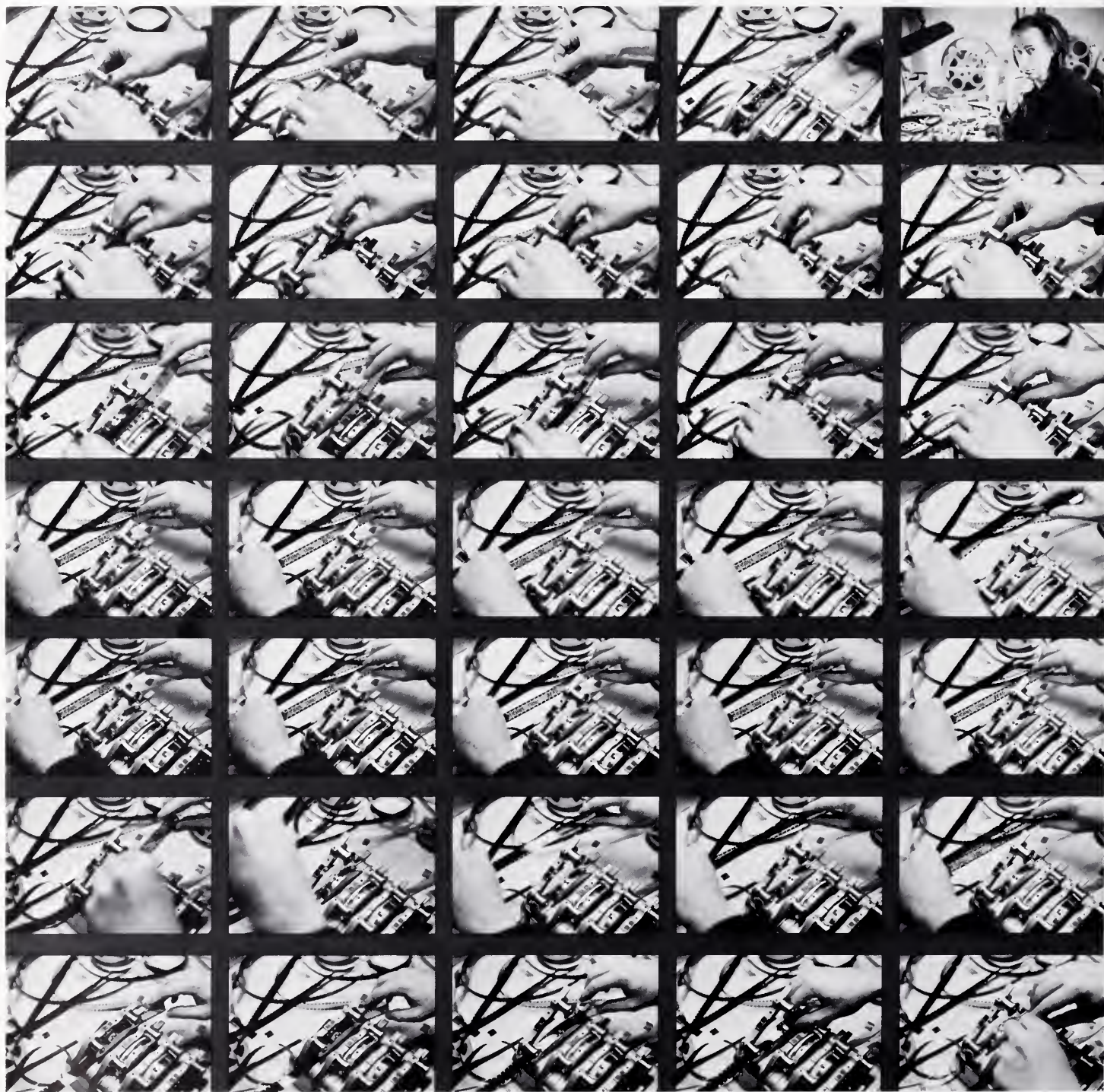
Most materials used are commonplace and do not have the durability nor inherent value of materials usually associated with sculpture. String, hay, rubber, lead, cloth or dirt give the objects an unpretentious, active quality, whose focus is often on a relationship to the surrounding space rather than to the objects them-



Joel Shapiro







Michael Snow



selves. The choice of material is allowed to dictate the final form of the object.

For Alan Saret, the scattering, hanging, piling or bunching of material becomes an expressive gesture. The "triumph of mind over matter" is not a crucial issue since the observer is no longer awed at a mystery of creation which is foreign to him; rather, he is drawn into the very process of the work being made. In Saret's pieces,

gesture is communicative and remains succinct even in the final product.

A young West Coast sculptor, Michael Asher, uses material which deliberately subverts sculptural definitions. Just as "painting" appeared to be a necessary condition of painting, visibility would seem to be a necessary condition of sculpture. Asher's pieces are *non-visible*; they are made of columns of air. The forms are perceivable by means of physical participation only.

If aesthetic priority is given to neither form *nor* object, the results are even more disruptive. In Neil Jenney's "environments", all elements are either totally unaesthetic or in a constant process of change. All elements are so commonplace that their juxtaposition prompts a radical disorientation. Jenney does not alter these objects, but, unlike the Dadaists, he has little interest in making an aesthetic experience of them. Instead,



they promote a *physical* experience which is not dependent upon artifice. Some of his pieces, however, are so materially insubstantial that they even question the nature of that physical experience.

Joel Shapiro makes things that have no independent existence apart from the wall to which they are stapled. Dyed nylon mono-filament is fixed in an enormous, dark rectangle to eliminate references to real objects. He is interested in physical decision-making

processes that have no functional necessity; he does not try to make his work accord with a prior conception of what it should look like.

In some instances, the nature of the material selected by the artist makes the analytical categories of painting and sculpture irrelevant. Bollinger's graphite pieces, sprayed on the wall or sprinkled on the floor (Bykert Gallery, January 1969) are neither painting



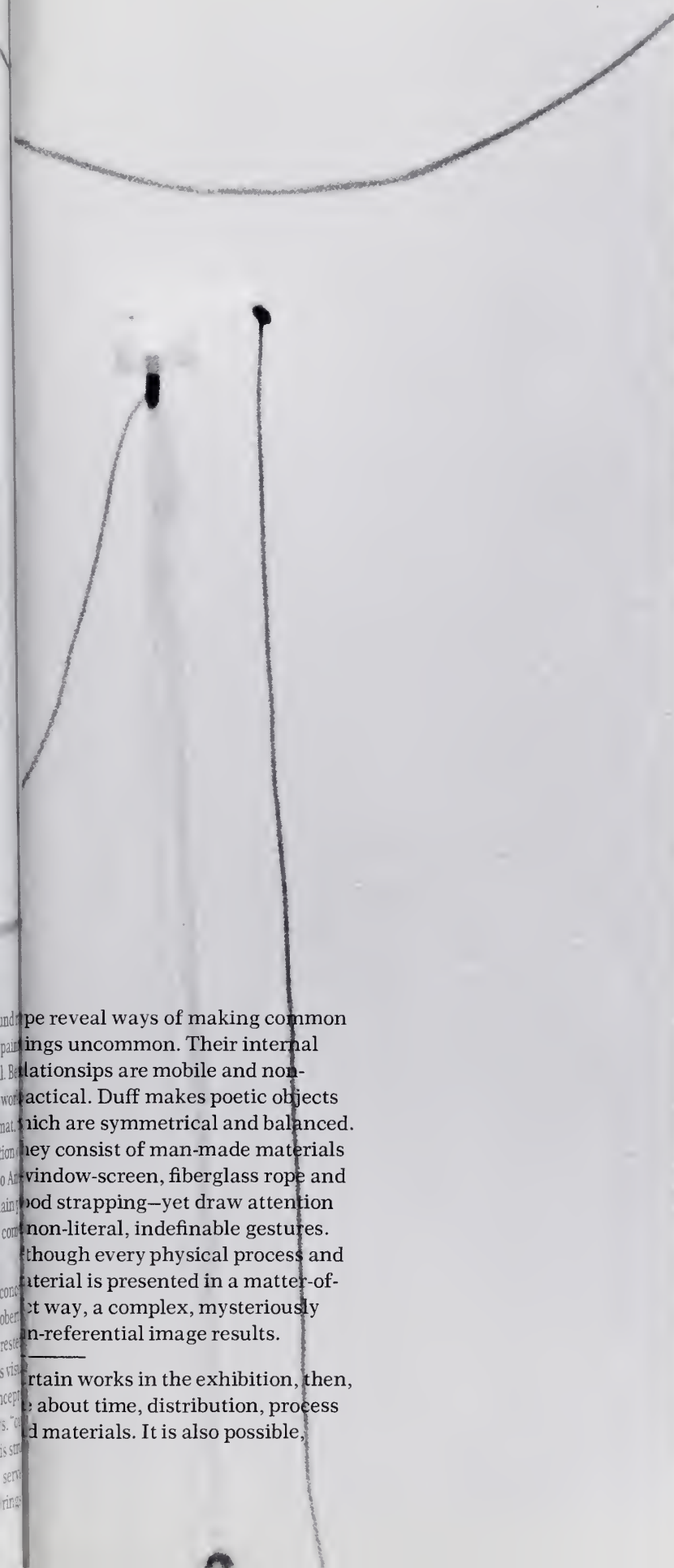
nor sculpture—or they are both. Robert Rohm's string sculpture has its origins in the minimal aluminum extrusions with which he has been working simultaneously, but by hanging string and rope grids and collapsing portions of them, his pieces challenge their own geometry. They can be read as three-dimensional "drawings" or two-dimensional, hanging "sculptures".

From 1966 to 1968, Barry Le Va's "distributions" combined felt and ball-bearings which he scattered on the floor. The floor became a ground upon which particles of potential change, flow and mobility were deployed. Fluid elements, such as sand and oil, have been added in his recent

work, making the figure-ground relationships usually found in painting relevant for sculpture as well. Because of the enormous scale of the work and their indeterminate format, they require the spatial participation of the viewer in a similar way to Andy Warhol's pieces. Thus, they make certain physical demands which we have come to associate with sculpture.

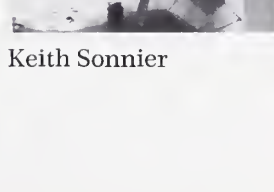
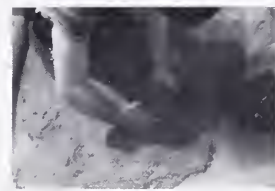
A different kind of physical concept can be seen in the work of Robert Rauschenberg and John Duff, who are interested in the act of assembling. Rauschenberg's visual system is direct and non-conceptual. "You can't make art", he says, "only other people's literature." His structures, made of mats (which serve to locate each piece), wood, springs





and type reveal ways of making common things uncommon. Their internal relationships are mobile and non-actical. Duff makes poetic objects which are symmetrical and balanced. They consist of man-made materials—window-screen, fiberglass rope and wood strapping—yet draw attention to non-literal, indefinable gestures. Though every physical process and material is presented in a matter-of-fact way, a complex, mysteriously non-referential image results.

certain works in the exhibition, then, are about time, distribution, process and materials. It is also possible,



Keith Sonnier

within these means, to express a quality of existence or an attitude toward one's experience of the world.

Eva Hesse, as early as 1965, created chaos in her pieces from the premise of a perfect system. More recently, in her fiberglass buckets, rubber wrappings and translucent curtains, she has been concerned with "making something which is nothing, yet becomes something". This kind of

existential decision eliminates work which has organic or associative referents. Her pieces are complex objects which connect to our lives, yet have no meaning outside themselves.

Bruce Nauman's *Performance Area*, while not a "sculpture", is not a found object either. Rather, it is entirely *specific*, forcing the observer to accept the work the way it is given. Its use is also specific, unlike a found object, since anyone who enters the work be-

comes a performer. No interpretation is available; therefore, no ambiguity occurs. A one-hour videotape of Nauman walking back and forth in this wall-board channel (a separate work, not shown in the exhibition) indicates his attitude toward his own experience of the world. His pieces are about himself without being autobiographical, highly personal without



being psychological, perverse without being sadistic.

Keith Sonnier's configurations are more formal than Nauman's, but also have an element of aesthetic eroticism. As a sculptor, his interest in linear drawing and surface incident are expressed with materials that avoid a "high-art" content. The flock and neon wall pieces are suggestive because they are sensually appealing and contain an active, painterly

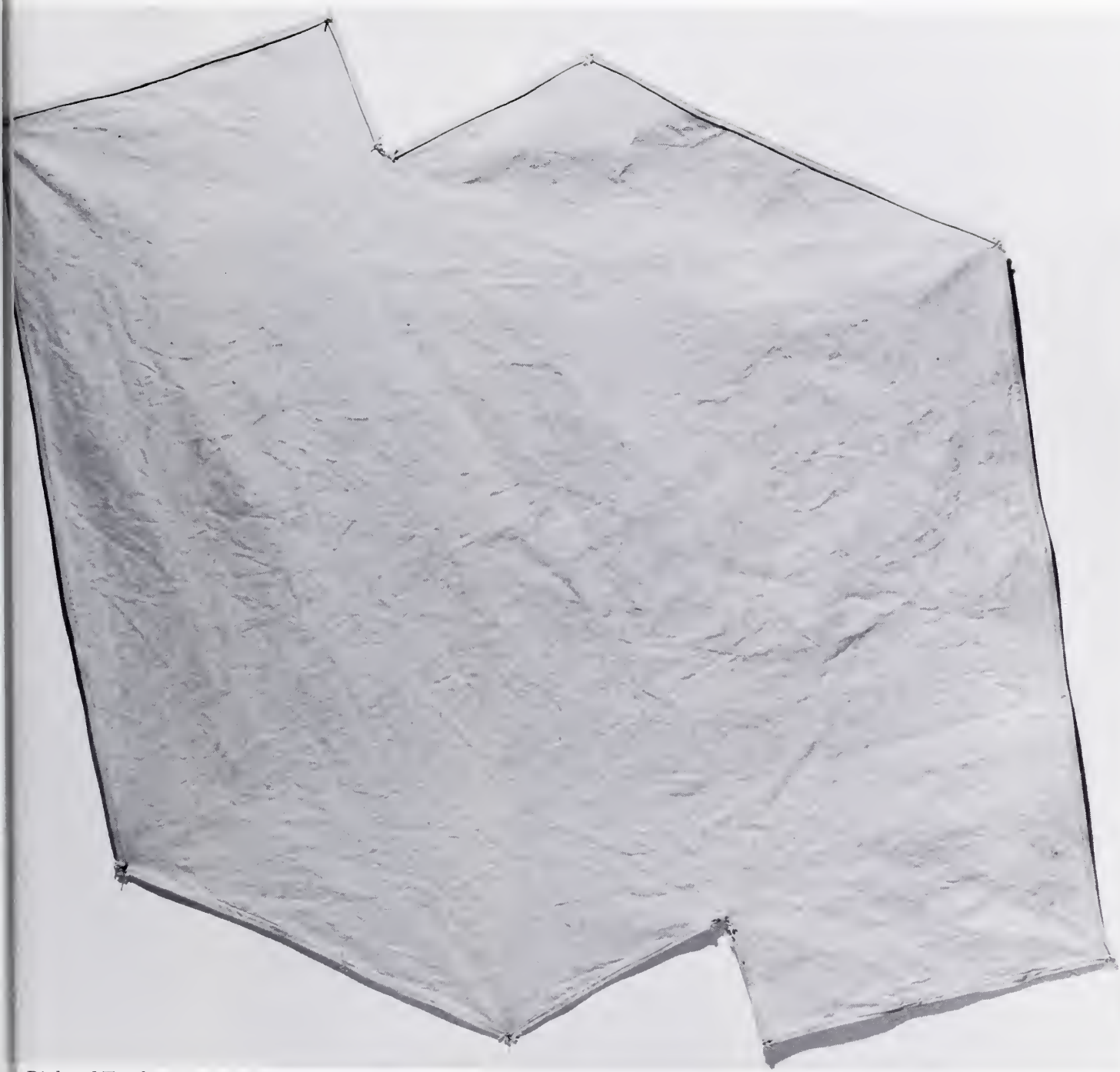
spatial fluctuation. When working with neon, the results are non-iconic; by wrapping one light source (a bulb) with another (neon tubing), each plays against and transforms the other without direct manipulation of the lights themselves.

For some artists in this exhibition, meaning results from the activity of making the work; for others, meaning resides in the configuration dictated by the choice of materials; for still

others, meaning can be found in an expressed intention. In all cases, meaning and material cannot be separated.

When our aesthetic norms are challenged, the factor of negation may appear more obvious to us at first than the significance of the challenge. In time, the most severely criticized characteristics of these new works may ultimately prove to be their strength.





Richard Tuttle







Richard Serra









Robert Fiore









Robert Morris





## Carl André

Born Quincy, Massachusetts, 1935.  
Studied with Patrick Morgan, 1953;  
with Frank Stella, 1958. Worked on  
Pennsylvania Railroad, 1960-64.  
Lives in New York.

### One-man exhibitions:

- 1965 Tibor de Nagy Gallery,  
New York.
- 1966 Tibor de Nagy Gallery,  
New York.
- 1967 Dwan Gallery, Los Angeles.
- 1967 Dwan Gallery, New York.
- 1967 Konrad Fischer Gallery,  
Dusseldorf.
- 1968 Münchener Gobel Manufactur,  
Munich.
- 1968 Galerie Heiner Friedrich,  
Munich.
- 1968 Wide White Space Gallery,  
Antwerp.
- 1969 Gemeentemuseum, den Haag.
- 1969 Dwan Gallery, New York.

### Group exhibitions:

- 1964 Hudson River Museum and  
Bennington College.
- 1965 Tibor de Nagy Gallery, New  
York, "Shape and Structure."
- 1966 Jewish Museum, New York,  
"Primary Structures."
- 1966 Dwan Gallery, New York, "10."
- 1967 Dwan Gallery, Los Angeles, "10."
- 1966 Institute of Contemporary Art,  
Boston, "Multiplicity."
- 1967 Institute of Contemporary Art,  
University of Pennsylvania,  
Philadelphia, "Aromatic  
Minimalism."
- 1967 Ithaca College Museum of Art,  
Ithaca, "Drawings 1967."
- 1967 Museum of Contemporary  
Crafts, New York, "Monuments,  
Tombstones, and Trophies."
- 1967 Dwan Gallery, New York, "Scale  
Models and Drawings."
- 1967 Los Angeles County Museum of  
Art, Los Angeles, "American  
Sculpture of the Sixties,"  
(travelling exhibition).
- 1967 Dwan Gallery, New York,  
"Language to be Looked At  
And/Or Things to be Read."
- 1968 New York University, Loeb  
Student Center, New York, "Art  
in Editions: New Approaches."
- 1968 Laura Knott Gallery, Bradford  
Junior College.

- 1968 Dwan Gallery, New York,  
"Language 11."
- 1968 Dusseldorf, "Prospect '68."
- 1968 Kassel, "4.documenta."
- 1968 Gemeentemuseum, Den Haag,  
"Minimal Art."
- 1968-69 The Museum of Modern Art,  
New York, "Art of the Real:  
USA 1948-1968," (travelling  
exhibition).
- 1968 Dwan Gallery, New York,  
"Earthworks."
- 1968-69 Munich, "Karl Stroher  
Collection," (travelling  
exhibition).
- 1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," ("Square  
Pegs in Round Holes").
- 1969 Kunsthalle, Bern, "When  
Attitudes Become Form."
- 1969 Kunsthalle, Dusseldorf,  
"Minimal Art," (travelling  
exhibition).

### Collections:

- Larry Aldrich Museum, Ridgefield,  
Connecticut.
- Mrs. Vera List, New York.
- Poses Art Institute, Brandeis  
University, Waltham, Mass.
- Maud Morgan, Cambridge,  
Massachusetts.
- Mr. John Powers, New York and  
Aspen, Colorado.
- Mr. and Mrs. Frits Becht, Hilversum,  
Holland.
- Mr. and Mrs. Melvin Hirsh, Beverly  
Hills, California.
- The Museum of Modern Art, New  
York.
- Irving Blum, Los Angeles.
- Manny Greer, New York.
- Patrick Lannan, Palm Beach, Florida.
- Heiner Friedrich, Munich.
- Museum of Contemporary Art,  
Chicago.
- Mr. Karl Stroher, Dormstadt,  
Germany.
- Mr. Hans Dahlem, Dormstadt,  
Germany.
- Mr. Jan van der Mark, Chicago.
- Mr. Karl Stroher, Dormstadt,  
Germany.
- Mr. Karl Heinemann, München  
Gladbach, Germany.
- Mr. Karl Gerstner, Dusseldorf.
- Mr. Benno Premsala, Amsterdam.

- Mr. Isi Fizezman, Antwerp.
- Haus Lange Museum, Krefeld,  
Germany.
- Mr. Kasper König, Cologne.
- Dr. Peter Ludwig, Aachen, Germany.

### Bibliography:

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Hofmann Left, Enter Albers Right,"  
*Arts*, Vol. 39, No. 5, February 1965,  
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Carl André," *Art News*, Vol. 64,  
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April-June 1965," *Art International*  
Vol. 9, No. 6, September 20, 1965,  
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Carl André," *Arts*, Vol. 39, No. 10,  
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Carl André," Vol. 5, No. 2, October,  
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66, No. 9, January 1968, pp. 34-35.
- Gilardi, Piero. *Flash Art*, Roma, 15  
January/15 February 1968, p. 2.
- Mellow, James R. "New York Letter,"  
*Art International*, Vol. 12, No. 2,  
February 1968, pp. 73-74.
- Claura, Michel. "André," *Lettres  
françaises* (Paris), October 1968.
- Müller, Grégoire. "In the Parisian  
Desert," *Arts*, Vol. 43, No. 3,  
December/January 1969, p. 52.

### By the artist:

- "Frank Stella," *Sixteen Americans*.  
New York, 1959, p. 76.

## Michael Asher

Born Los Angeles, California, 1943.  
Lives in Venice, California.

### Group exhibitions:

- 1968 University of California at San  
Diego Art Gallery, San Diego,  
"New Work/Southern  
California."
- 1968 Portland Art Museum, Portland,  
Oregon, "West Coast Now."

## Lynda Benglis

Born Lake Charles, Louisiana, 1941.  
Studied Yale Norfolk Summer School  
of Music and Art, 1963; B.F.A.  
Newcomb College, New Orleans,  
1964. Lives in New York.

### Group exhibition:

- 1969 Bykert Gallery, New York.



## **William Bollinger**

Born Brooklyn, New York, 1939.  
Studied Brown University, Providence,  
Rhode Island, 1957-1961. Lives in  
New York.

### **One-man exhibitions:**

- 1966 Bianchini Gallery, New York.
- 1967 Bykert Gallery, New York.
- 1968 Galerie Ricke, Cologne.
- 1969 Bykert Gallery, New York.

### **Group exhibitions:**

- 1966 Nelson Gallery of Art, Kansas  
City, Missouri, "Sound, Light,  
Silence: Art that Performs."
- 1966 Bykert Gallery, New York,  
(three-man show).
- 1967 American Federation of Arts,  
New York, "Rejectivist Art."
- 1968 Aldrich Museum of  
Contemporary Art, Ridgefield,  
Connecticut, "Cool Art."
- 1968 Bykert Gallery, New York.
- 1968 Leo Castelli Warehouse, New  
York, "9 at Leo Castelli."
- 1968 Carmen Lamanna Gallery,  
Toronto, "New York Now."
- 1968 Kunstmarkt, Cologne.
- 1969 Kunsthalle, Bern, "When  
Attitudes Become Form."
- 1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," ("Square  
Pegs in Round Holes").
- 1969 Galerie Ricke, Cologne,  
"6 Künstler."

### **Bibliography:**

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News*, Vol. 65, No. 8, December  
1966, pp. 8-9.
- Wasserman, Emily. "Reviews: New  
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February 1968, p. 55.
- Picard, Lil. "Brief aus New York,"  
*Das Kunstwerk*, Vol. 5-6, February-  
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- Baro, G. "American Sculpture: A New  
Scene," *Studio International*,  
January 1968, p. 15.
- Brunelle, Al. "Reviews and Previews:  
William Bollinger," *Art News*, Vol.  
67, No. 9, January 1969, p. 17.

## **John Duff**

Born Lafayette, Indiana, 1943.  
Studied San Francisco Institute:  
B.F.A. Lives in New York.

### **One-man exhibition:**

1967 Brady Gallery, San Francisco.

### **Group exhibition:**

1963 Albatross Gallery, Newport  
Beach, California, (two-man).

## **Rafael Ferrer**

Born San Juan, Puerto Rico, 1933.  
Studied at University of Syracuse,  
University of Puerto Rico. Played  
drums, 1951-1966. Lives in  
Philadelphia.

### **One-man exhibitions:**

- 1968 29 West 57 Street, New York,  
December 4, (elevator piece )  
leaves.
- 1968 4 East 77 Street, New York,  
December 4, (two bags, 14  
bushels) leaves.
- 1968 103 West 108 Street, New York,  
December 4, (staircase piece,  
three landings, 36 bushels )  
leaves.
- 1969 Philadelphia College of Art,  
February 7, (hay and ice piece  
#1).
- 1969 Cheltenham, Philadelphia,  
February 9, (21 bales of straw ).

### **Group exhibitions:**

- 1964 University of Puerto Rico  
Museum, Mayaguez.
- 1966 Pan American Union,  
Washington, D.C.
- 1967 Peale Galleries, Pennsylvania  
Academy of Art, Philadelphia,  
"Art of Latin America."
- 1967 Martha Jackson Gallery, New  
York, "Young Artists—Their  
Work," (travelling exhibition).
- 1968 C.A.A.M., University of Puerto  
Rico, Mayaguez.
- 1968 Eastern Connecticut State  
College, Willimantic.
- 1969 C.A.A.M., University of Puerto  
Rico, Mayaguez, "FRARMR-  
ROREEROFIBSEATERLR,"  
(Robert Morris, Rafael Ferrer ).
- 1969 Kunsthalle, Bern, "When  
Attitudes Become Form."
- 1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," ("Square  
Pegs in Round Holes").

### **Collections:**

Ponce Museum of Art.  
University of Puerto Rico Museum.  
C.A.A.M., Mayaguez, Puerto Rico.  
Pan American Union, Washington,  
D.C.  
Institute of Puerto Rican Culture.  
Lester Avnet Collection.

## **Robert Fiore**

Born Plymouth, New Hampshire,  
1942. Studied Yale University, New  
Haven, Connecticut, 1964: B.A.;  
Fulbright-Hays Grant, Paris, 1964-  
1965; School of the Arts, New York  
University, New York, 1968: M.F.A.  
Lives in New York.

*In film, the object is its essence.*

### **Filmmaker:**

- 1966 "Now Do You See How We Play?"
- 1969 "Dionysius in '69" (with Brian  
de Palma, Bruce Rubin ).

### **Cameraman:**

- 1967 "Exposure."
- 1968 "Bethel."
- 1968 "Bridge This Gap."
- 1968 "Jeremy."
- 1968 "Greetings."
- 1967 Assistant to Shirley Clarke,  
"Portrait of Jason."

## **Philip Glass**

Born Baltimore, Maryland, 1937.  
Studied Peabody Conservatory of  
Music, 1947-1952; University of  
Chicago, 1952-1956: B.A.; Juilliard  
School of Music, 1957-1962: M.S.  
Scholarship: Juilliard School of  
Music, 1960-1961; Ford Foundation:  
Contemporary Music Project, 1962-  
1963, renewed, 1963-1964; Fulbright  
Scholarship for study in France,  
1964-1965. Lives in New York.

### **Recent concerts:**

- 1968 Queens College, Queens, New  
York, "An Afternoon of Live and  
Electronic Music by Philip Glass  
and Steve Reich."
- 1968 New School for Social Research,  
New York, "Tone-Roads."
- 1968 Filmmakers Cinemathèque,  
"New Music: Philip Glass."
- 1969 Stedelijk Museum, Amsterdam.
- 1969 Galerie Ricke, Cologne.
- 1969 Kunsthalle, Bern.
- 1969 New School for Social Research,  
New York, "An Evening of Live/  
Electronic Music."

## **Eva Hesse**

Born Hamburg, Germany, 1936.  
Studied Yale University, 1959:  
B.F.A.; Yale Norfolk Fellowship, 1957;  
Cooper Union, New York, 1954-1959.  
Lives in New York.

One-man exhibitions:

- 1968 Fischbach Gallery, New York.  
1969 Ricke Gallery, Cologne.

Group exhibitions:

- 1961 John Heller Gallery, New York, "Three Young Americans."  
1961 Wadsworth Atheneum, Hartford, Connecticut.  
1961 Brooklyn Museum, Brooklyn.  
1963 Allan Stone Gallery, New York, "Recent Drawings."  
1964 Park Place Gallery, New York.  
1965 Dusseldorf Kunsthalle, Studio fur Graphik, Dusseldorf.  
1966 Riverside Museum, New York, Thirtieth Annual Exhibition of American Abstract Artists.  
1966 Fischbach Gallery, New York, "Eccentric Abstraction."  
1966 School of Visual Arts Gallery, New York, "Working Drawings."  
1966 Graham Gallery, New York, "Abstract Inflationism, Stuffed Expressionism."  
1967 The Lannis Museum of Normal Art, New York, "Normal Art."  
1967 Weatherspoon Gallery, Greensboro, North Carolina, "Art on Paper."  
1967 Finch College Museum of Art, Ithaca, New York, "Art in Series."  
1967 New York State Fair, Syracuse, New York, "Art Today 1967."  
1967 Ithaca College Museum of Art, Ithaca, New York, "Drawings 1967."  
1968 Flint Institute of Art, Flint, Michigan, "Made of Plastic."  
1968 John Gibson Gallery, New York, "Anti-Form."  
1968 American Federation of Arts, "Soft Sculpture," (travelling exhibition).  
1968 Leo Castelli Warehouse, New York, "9 at Leo Castelli."  
1968 Milwaukee Art Center, Milwaukee, "Options," (travelling exhibition).  
1968 Moore College of Art, Philadelphia, Pennsylvania.  
1969 Whitney Museum of American Art, New York, "1968 Annual Exhibition: Sculpture."  
1969 New Jersey State Museum, Trenton, "Soft Art."

- 1969 Institute of Contemporary Arts, Philadelphia, "Plastics and New Art."

- 1969 The Museum of Modern Art, New York, "New Methods, New Media," (travelling exhibition).

- 1969 Finch College, New York, "Art in Series."

- 1969 Kunsthalle, Bern, "When Attitudes Become Form."

- 1969 Swarthmore College, Wilcox Gallery, Pennsylvania, "Hard, Soft, Plastic."

- 1969 The Westmoreland County Museum of Art, Greensburg, Pennsylvania.

- 1969 Aldrich Museum of Contemporary Art, Ridgefield, Connecticut, "Highlights 1968-1969."

- 1969 Jewish Museum, New York, "Plastic Presence," (travelling exhibition).

- 1969 Ricke Gallery, Cologne.

Collections:

- Mr. and Mrs. Henry Fiewell.  
Mrs. Sidney Gerber.  
Dr. and Mrs. A. H. Esman.  
Weatherspoon Gallery, University of North Carolina.  
Mr. and Mrs. Victor Ganz.  
Mr. Arthur Cohen.  
Allen Art Museum, Oberlin College.  
Mr. Kurt Olden.  
Miss Betty Parsons.  
Ricke Gallery, Cologne.  
Mr. and Mrs. Bertram Amel.

Bibliography:

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Perreault, John. "The Materiality of Matter," *The Village Voice*, November 28, 1968.  
Last, Martin. "Reviews and Previews: Eva Hesse," *Art News*, November 1968.  
Mellow, James. "New York Letter: Eva Hesse," *Art International*, Vol. 13, No. 1, January 1969, pp. 53-54.  
Wasserman, Emily. "Reviews: New York," *Artforum*, Vol. 7, No. 5, January 1969, p. 60.

**Neil Jenney**

Born Mast Swamps, Connecticut, 1945. Self-taught. Lives in New York.

*My sculpture is theatrical. The activity among the physical presences of the*

*items and the events they realize, provided they exist together, is theatrical. This goes beyond the visual image.*—Summer 1968.

*Ideally, my sculpture exists unseen.*—Summer 1968.

*My paintings are not concerned with color, space or composition. My paintings are concerned with realities.*—Winter 1968.

One-man exhibition:

- 1968 Gallery Rudolf Zwirner, Cologne.

Group exhibitions:

- 1967 Noah Goldowsky Gallery, New York, "Arp to Artschwager."  
1968 Noah Goldowsky Gallery, New York.  
1969 Cornell University, Ithaca, New York.  
1969 Kunsthalle, Bern, "When Attitudes Become Form."  
1969 Stedelijk Museum, "Op Losse Schroeven," ("Square Pegs in Round Holes").

Bibliography:

- Wasserman, Emily. "Reviews: New York," *Artforum*, Vol. 7, No. 1, September 1968, p. 61.

**Barry Le Va**

Born Long Beach, California, 1941. Studied California State College at Long Beach; Los Angeles Art Center School; Otis Art Institute, Los Angeles, 1967: M.F.A. Lives temporarily in Minneapolis.

Bibliography:

- Rose, Barbara. "Gallery Without Walls," *Art in America*, Vol. 56, No. 2, February-March 1968.  
Daniele, Fidel A. "Some New Los Angeles Artists," *Artforum*, Vol. 6, No. 7, March 1968, p. 47.  
Livingston, Jane. "Barry Le Va: Distributional Sculpture," *Artforum*, Vol. 7, No. 3, November 1968, pp. 50-54.

**Robert Lobe**

Born Detroit, Michigan, 1945. Studied Oberlin College, Oberlin, Ohio, 1967: BA. Worked at Hunter College, New York, 1967-1968. Lives in New York.



## Robert Morris

Born Kansas City, Missouri, 1931.  
Studied University of Kansas City;  
Kansas City Art Institute, 1948-1950;  
California School of Fine Arts, 1951;  
Reed College, Oregon, 1953-1955.  
Lives in New York.

### One-man exhibitions:

1957 Dilexi Gallery, San Francisco.  
1958 Dilexi Gallery, San Francisco.  
1963 Green Gallery, New York.  
1964 Galerie Schmela, Dusseldorf.  
1964 Green Gallery, New York.  
1965 Green Gallery, New York.  
1966 Dwan Gallery, Los Angeles.  
1967 Leo Castelli Gallery, New York.  
1968 Stedelijk van Abbemuseum,  
Eindhoven, The Netherlands.  
1968 Leo Castelli Gallery, New York.  
1968 Galerie Ileana Sonnabend, Paris.  
1969 Leo Castelli Gallery, New York.

### Group exhibitions:

1963 Green Gallery, New York.  
1963 Cordier & Ekstrom, Inc., New  
York, "Sight and Sound."  
1963 Wadsworth Atheneum,  
Hartford, Connecticut, "Black,  
White and Grey."  
1965 Tibor de Nagy Gallery, New  
York, "Shape and Structure."  
1965 Green Gallery, New York,  
"Flavin, Judd, Morris, Williams."  
1966 Institute of Contemporary Art,  
University of Pennsylvania,  
Philadelphia, "The 'Other'  
Tradition."  
1966 Jewish Museum, New York,  
"Primary Structures."  
1966 Finch College, New York, "Art  
in Progress."  
1966 Art Institute of Chicago,  
Chicago, "68th American  
Exhibition."  
1966 Walker Art Center, Minneapolis,  
"Eight Sculptors: The  
Ambiguous Image."  
1966 Whitney Museum of American  
Art, New York, "Annual  
Exhibition 1966: Contemporary  
Sculpture and Prints."  
1966 Dwan Gallery, New York, "10."  
1967 Leo Castelli Gallery, New York,  
"Ten Years."  
1967 The Detroit Institute of Arts,  
Detroit, "Color, Image and  
Form."  
1967 Los Angeles County Museum  
of Art, Los Angeles, "American  
Sculpture of the Sixties,"  
(travelling exhibition).

1967 California State College, Los  
Angeles, "New Sculpture and  
Shaped Canvas."  
1967 The Museum of Modern Art,  
New York, "The 1960's:  
Painting and Sculpture from the  
Museum Collection."  
1967 International Institute Torcuato  
di Tella, Buenos Aires.  
1967 Stedelijk van Abbemuseum,  
Eindhoven, The Netherlands,  
"Kompass III."  
1967 Solomon R. Guggenheim  
Museum, New York, Fifth  
Guggenheim International  
Exhibition, (travelling  
exhibition).  
1968 Albright-Knox Gallery, Buffalo,  
Second Buffalo Festival of the  
Arts Today, "Plus by Minus:  
Today's Half-Century."  
1968 Gemeentemuseum, Den Hague,  
"Minimal Art."  
1968 Fondation Maeght, Saint Paul,  
France, "L'Art Vivant 1965-  
1968."  
1968-69 The Museum of Modern Art,  
New York, "Art of the Real: USA  
1948-1968," (travelling  
exhibition).  
1969 Vancouver Art Gallery,  
Vancouver, Canada, "New York  
13."  
1969 Institute of Contemporary Art,  
Philadelphia, "Plastics and New  
Art."  
1969 C.A.A.M., University of Puerto  
Rico, Mayaguez, "FRARM-  
RROREEROFIBSEATERLR,"  
(Robert Morris-Rafael Ferrer).  
1969 New Jersey State Museum,  
Trenton, "Soft Art."  
1969 Kunsthalle, Bern, "When  
Attitudes Become Form."  
1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," ("Square  
Pegs in Round Holes").  
1969 Whitney Museum of American  
Art, New York, "1968 Annual  
Exhibition: Sculpture."

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International*, Vol. 7, No. 9,  
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Robert Morris," *Arts*, Vol. 39, No. 5,  
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News*, Vol. 65, No. 2, April 1966,  
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Factor, Don. "Los Angeles: Robert  
Morris," *Artforum*, Vol. 4, No. 9,  
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Polemics and Cubes," *Art  
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Away," *Arts*, Vol. 41, No. 6, April  
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Some 'Minimalist' Tendencies in  
the Quantitatively Minimal Dance  
Activity Midst the Plethora, or An  
Analysis of Trio A," *Minimal Art: A  
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Sauerwein, Laurent. "Two Sculptures  
by Robert Morris," *Studio  
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Leering, J. "Robert Morris: 2 L Shapes  
1965," *Museumjournaal*, Serie 13,  
No. 3, 1968, p. 135.  
Louweien, Wijers. "Interview met  
Robert Morris," *Museumjournaal*,  
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Environment," *Artforum*, Vol. 6,  
No. 10, Summer 1968, pp. 32-33.  
Kozloff, Max. "Reviews: New York,"  
*Artforum*, Vol. 6, No. 10, Summer  
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"Dance," *The Village Voice*, Part I,  
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- "Notes on Sculpture, Part II,"  
*Artforum*, Vol. 5, No. 2, October  
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- "Notes on Sculpture, Part III,"  
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 1967.
- "Portfolio: 4 Sculptors, Recent Works  
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 Americans," *Perspecta* (The Yale  
 Architectural Journal) No. 11,  
 1967, p. 53.
- "Anti Form," *Artforum*, Vol. 6, No. 8,  
 April 1968, pp. 33-35.

### Bruce Nauman

- Born Fort Wayne, Indiana, 1941.  
 Studied University of Wisconsin:  
 B.S.; University of California at  
 Davis: M.A. Lives in Southampton,  
 New York.
- One-man exhibitions:
- 1966 Nicholas Wilder Gallery, Los  
 Angeles.
- 1968 Leo Castelli Gallery, New York.
- 1968 Konrad Fischer Gallery,  
 Dusseldorf.
- 1969 Nicholas Wilder Gallery, Los  
 Angeles.
- Group exhibitions:
- 1966 San Francisco Art Institute,  
 San Francisco, (two-man).
- 1966 Fischbach Gallery, New York,  
 "Eccentric Abstraction."
- 1966 San Francisco Museum, San  
 Francisco, "New Directions."
- 1967 Los Angeles County Museum of  
 Art, Los Angeles, "American  
 Sculpture of the Sixties,"  
 (travelling exhibition).
- 1968 Kassel, "4.documenta."
- 1968 Allen Art Museum, Oberlin,  
 Ohio, "Three Young Americans."
- 1968 Leo Castelli Warehouse, New  
 York, "9 at Leo Castelli."
- 1968 American Federation of Arts,  
 "Soft Sculpture," (travelling  
 exhibition).
- 1968 Washington University Gallery  
 of Art, St. Louis, "Here and  
 Now."
- 1968 Corcoran Gallery of Art,  
 Washington, D.C., 31st Annual  
 Exhibition.
- 1969 Kunsthalle, Bern, "When  
 Attitudes Become Form."
- 1969 Stedelijk Museum, Amsterdam,  
 "Op Losse Schroeven," ("Square  
 Pegs in Round Holes").

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 Nauman," Leo Castelli Gallery,  
 New York, January-February 1968.
- Pincus-Witten, Robert. "Reviews:  
 New York," *Artforum*, Vol. 6, No. 8,  
 April 1968, pp. 63-64.

### Steve Reich

- Born New York, 1936. Studied Cornell  
 University, Ithaca, New York, 1957:  
 B.A., philosophy; Juilliard School of  
 Music, New York, 1958-1961; Mills  
 College, Oakland, California, 1963:  
 M.A., music. Lives in New York.

### Music as a Gradual Process

*I do not mean the process of composi-  
 tion, but rather pieces of music that  
 are, literally, processes.*

*The distinctive thing about musical  
 processes is that they determine all the  
 note to note (sound to sound) details  
 and all the over-all formal morphology  
 simultaneously. (Think of a round or  
 infinite canon in traditional music.)*

*I am interested in perceptible  
 processes. I want to be able to hear the  
 process happening throughout the  
 sounding music.*

*To facilitate really close perception, a  
 process should happen very gradually.*

*Performing and listening to music  
 that is a perceptible, gradual process  
 resembles:  
 turning over an hour glass and watch-  
 ing the sand slowly run through to  
 the bottom;  
 pulling back a swing, releasing it, and  
 observing it gradually come to rest;  
 placing your feet in the sand by the  
 ocean's edge and watching, feeling  
 and listening to the waves gradually  
 bury them.*

*Though I may have the pleasure of  
 discovering musical processes and  
 composing the musical material to  
 run through them, once the process  
 is set up and loaded it runs by itself.*

*Material may suggest what sort of  
 process it should be run through  
 (content suggests form), and processes  
 may suggest what sort of material  
 should be run through them (form  
 suggests content). If the shoe fits,  
 wear it.*

*Whether a musical process is  
 realized through live human perform-  
 ance or through some electro-  
 mechanical means is not finally very  
 important. One of the most beautiful  
 concerts I ever heard consisted of four  
 composers playing their tapes in a  
 dark hall. (A tape is interesting when  
 it's an interesting tape.)*

*It's quite natural to think about  
 musical processes if one is frequently  
 working with electro-mechanical  
 sound equipment. All music turns out  
 to be ethnic music.*

*Musical processes can give one a  
 direct contact with the impersonal  
 and also a kind of complete control,  
 and one doesn't always think of the  
 impersonal and complete control as  
 going together. By "a kind" of com-  
 plete control I mean that by running  
 this material through this process I  
 completely control all that results,  
 but also that I accept all that results  
 without changes.*

*John Cage has used processes and has  
 certainly accepted their results, but  
 the processes he used were more com-*



positional ones that could not be heard when the piece was performed. The process of using the I Ching or imperfections in a sheet of paper to determine musical parameters can't be heard when listening to music composed that way. The compositional process and the sounding music have no audible connection. Similarly, in serial music, the series itself is seldom audible. (This is a basic difference between serial, (basically European) music and serial (basically American) art, where the perceived series is usually the focal point of the work.)

What I'm interested in is a compositional process and a sounding music that are one and the same thing.

James Tenney said in conversation, "then the composer isn't privy to anything". I don't know any secrets of structure that you can't hear. We all listen to the process together since it's quite audible, and one of the reason's it's quite audible is because it's happening extremely gradually.

The use of hidden structural devices in music never appealed to me. Even when all the cards are on the table and everyone hears what is gradually happening in a musical process there are still enough mysteries to satisfy all. These mysteries are the impersonal, unintended, psycho-acoustic bi-products of the intended process. These might include harmonics, difference tones, sub-melodies heard within repeated melodic patterns, stereophonic effects due to loud-speaker or listener location, slight irregularities in performance, etc.

I begin to perceive these minute details when I can sustain close attention and a gradual process invites my sustained attention. By "gradual" I mean extremely gradual; a process happening so slowly and gradually that listening to it resembles watching a minute hand on a watch—you can perceive it moving after you stay with it a little while.

Many modal musics like Indian classical, John Coltrane's during the early

1960's, some recent rock and roll and other new musics may make us aware of minute sound details because in being modal (constant key center, hypnotically droning) they naturally focus on these details rather than on key modulation, counterpoint and other peculiarly western devices. Nevertheless, these modal musics remain more or less strict frameworks for improvisation and/or expression. They are not processes.

While performing and listening to gradual musical processes one can participate in a particularly liberating and impersonal kind of ritual. Focusing in on the musical process makes possible that shift of attention away from he and she and you and me outwards towards it.

—Steve Reich, October 1968

Appeared frequently as composer / performer at the San Francisco Tape Music Center, 1964-65.

Collaborated with artist William T. Wiley in creating theatre event *Over Evident Falls* first presented at the Hansen Gallery, San Francisco, 1968.

Performed recently at Yale University, New Haven, Connecticut; New School for Social Research, New York; School of Visual Arts, Fall Gallery series; The Museum of Modern Art, New York; the Orchestral Space Festival, Tokyo.

Scores published in *Source*, No. 3, and in John Cage's recent book of collected scores, *Notations*.

Works:

1966 *Come Out*, recorded on C.B.S. Odyssey Records.

1967 *Piano Phase*, recorded by Toshi Ichinyanagi and Yukio Tsuchiya on Victor of Japan.

*It's Gonna Rain* (1965) and *Violin Phase* (1967) recorded by Paul Zukofsky on a Columbia Records lp to be released in July of 1969.

### Robert Rohm

Born Cincinnati, Ohio, 1934. Studied Pratt Institute, Brooklyn, New York, 1956: B.I.D.; Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1960. Lives in Wakefield, Rhode Island.

One-man exhibitions:

1963 Aspen Art Gallery, Aspen, Colorado.

1964 Royal Marks Gallery, New York.

1966 University of Rhode Island, Kingston.

Group exhibitions:

1957 Columbus Gallery of Fine Art, Columbus, Ohio, "May Show."

1957 Bodley Gallery, New York.

1958 Columbus Gallery of Fine Art, Columbus, Ohio, "Harry Rich, Paintings; Robert Rohm, Sculpture."

1959 Dayton Art Institute, Dayton, Ohio, "Artists of the Dayton Area."

1959 Detroit Art Institute, Detroit, "155th Annual of American Painting and Sculpture," (travelling exhibition).

1961 Flint Institute of Art, Flint, Michigan, "Masterpieces in the Midwest."

1961 Pennsylvania Academy of Fine Art, Philadelphia, "156th Annual of American Drawings."

1962 Aegis Gallery, New York, "Tenth Street U.S.A."

1962 Whitney Museum of American Art, New York, "Annual Exhibition of American Drawing and Sculpture."

1963 Rhode Island School of Design Museum of Art, Providence, "Sculpture in the Collection of the Artist."

1963 Bundy Art Gallery, New York, "First Sculpture Annual."

1963 Lever House, New York, Sculptor's Guild exhibition.

1964 New School for Social Research, New York, Contemporary Sculpture.

1964 Royal Marks Gallery, New York, "Sculptor's Drawings."

1964 Aspen Art Gallery, Aspen, Colorado.

1965 Bundy Art Gallery, Waitsfield, Vermont, "Aspen Artists."

1966 Whitney Museum of American Art, New York, "Annual Exhibition 1966: Contemporary Sculpture and Prints."

1966 Providence, Rhode Island, "Rhode Island Arts Festival."

1966 Obelisk Gallery, Boston, "Obelisk 66."

1969 New Jersey State Museum, Trenton, "Soft Art."

## Robert Ryman

Born Nashville, Tennessee, 1930.  
Studied Tennessee Polytechnic  
Institute, 1948-1949; George Peabody  
College for Teachers, 1949-1950.  
Lives in New York.

### One-man exhibitions:

- 1967 Bianchini Gallery, New York.
- 1968 Galerie Heiner Friedrich,  
Munich.
- 1968 Konrad Fischer Gallery,  
Dusseldorf.
- 1969 Fischbach Gallery, New York.

### Group exhibitions:

- 1965 American Express Pavilion,  
New York World's Fair,  
New York.
- 1965 Riverside Museum, New York.
- 1966 Loeb Student Center, New York  
University, New York.
- 1966 Solomon R. Guggenheim  
Museum, New York, "Systemic  
Painting."
- 1967 Ithaca College Museum, Ithaca,  
New York.
- 1967 Institute of Contemporary Art,  
Philadelphia.
- 1967 Lannis Museum, New York.
- 1967 A. M. Sachs Gallery, New York.
- 1967-68 The Museum of Modern Art,  
New York, "Montreal Consul  
General," (travelling  
exhibition).
- 1968 American Federation of Arts,  
New York, "Structural Art."
- 1968 The Contemporary Arts Center,  
Cincinnati.
- 1968 Galerie Heiner Friedrich,  
Munich.
- 1968 Konrad Fischer Gallery,  
Dusseldorf.
- 1968 The Museum of Modern Art,  
New York, "Art in Embassies,"  
(Budapest), (travelling  
exhibition).
- 1968 American Federation of Arts,  
New York, "The Square in  
Painting."
- 1968 Riverside Museum, New York.
- 1968 Bykert Gallery, New York.
- 1968 John Gibson Gallery, New York,  
"Anti-Form."
- 1968 Paula Cooper Gallery, New York,  
Benefit for the Student  
Mobilization Committee to End  
the War in Vietnam.

- 1969 Washington University Gallery  
of Art, St. Louis, "Here and  
Now."
- 1969 Kunsthalle, Bern, "When  
Attitudes Become Form."
- 1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," ("Square  
Pegs in Round Holes").
- 1969 North Carolina Museum,  
"American Association of  
Abstract Artists."

### Bibliography:

- Lippard, Lucy R. "The Silent Art," *Art  
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February 1967, p. 63.
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News*, Vol. 66, No. 4, Summer  
1967, p. 65.
- Kosuth, Joseph. "In the Galleries:  
Robert Ryman," *Arts*, Vol. 41, No. 8,  
Summer 1967, pp. 63-64.

## Richard Serra

Born San Francisco, 1939. Studied  
University of California, Berkeley;  
University of California, Santa  
Barbara: B.A.; Yale University, New  
Haven, Connecticut: B.A., M.F.A.  
Lives in New York.

### One-man exhibitions:

- 1966 Galleria La Salita, Rome.
- 1968 Galerie Ricke, Cologne.

### Group exhibitions:

- 1966 Yale University, New Haven,  
Connecticut, "Drawings."
- 1967 Purdue University, Purdue,  
Indiana, "Directions."
- 1967 Ithaca College Museum, Ithaca,  
New York, "Drawings 1967."
- 1967 Noah Goldowsky Gallery, New  
York, "Arp to Artschwager."
- 1968 Noah Goldowsky Gallery, New  
York, "Three Sculptors."
- 1968 Noah Goldowsky Gallery, New  
York, "Arp to Artschwager."
- 1968 Galerie Ricke, Cologne,  
"Programm I."
- 1968 John Gibson Gallery, "Anti-  
Form."
- 1968 American Federation of Arts,  
New York, "Soft Sculpture,"  
(travelling exhibition).
- 1968 Leo Castelli Warehouse, New  
York, "9 at Leo Castelli."
- 1968 Kunstmarkt, Cologne.

- 1969 Whitney Museum of American  
Art, New York, "Contemporary  
American Sculpture: Selection  
II."
- 1969 The Museum of Modern Art,  
"New Media, New Methods,"  
(travelling exhibition).
- 1969 Washington University Gallery  
of Art, St. Louis, "Here and  
Now."
- 1969 New Jersey State Museum,  
Trenton, "Soft Art."
- 1969 Kunsthalle, Bern, "When  
Attitudes Become Form."
- 1969 Stedelijk Museum, Amsterdam,  
"Op Losse Schroeven," (Square  
Pegs in Round Holes).
- 1969 Solomon R. Guggenheim  
Museum, New York,  
"Theodoron: 9 Young Artists."
- 1969 Galerie Ricke, Cologne,  
"6 Künstler."

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April 1968, pp. 63-65.
- Robins, Corinne. "The Circle in Orbit,"  
*Art in America*, Vol. 56, No. 6,  
November-December 1968, p. 66.

## Joel Shapiro

Born New York, 1941. Studied  
University of Colorado; New York  
University, 1964: B.A. Lived in India,  
1965-1966. Lives in New York.

## Michael Snow

DEAR JAMES K. MONTE

AND MARCIA TUCKER,

DATE AND PLACE OF BIRTH

SCHOOLS ATTENDED

ONE-MAN SHOWS, GROUP EXHIBITIONS

PRIVATE COLLECTIONS, MUSEUMS

AWARDS

BIBLIOGRAPHY

QUITE A LOT OF THINGS HAVE  
HAPPENED AND HE'S DONE A LOT OF  
THINGS, MET A LOT OF PEOPLE UNDER  
VARIOUS CIRCUMSTANCES, BEEN  
MANY DIFFERENT PLACES.

YOURS SINCERELY,

MICHAEL SNOW



## Keith Sonnier

Born Mamon, Louisiana, 1941.  
Studied University of Southwestern Louisiana, 1959-1963: B.A.; travel and study in France, 1963-1964; Rutgers University, New Brunswick, New Jersey, 1965-1966: M.F.A. Lives in New York.

### One-man exhibitions:

1966 Douglass College, New Jersey.  
1968 Galerie Ricke, Cologne.

### Group exhibitions:

1965 Amel Gallery, New York  
1966 Douglass College, New Jersey, "Kinetic Art."  
1966 Fischbach Gallery, New York, "Eccentric Abstraction."  
1967 Noah Goldowsky Gallery, New York, "Arp to Artschwager."  
1968 Noah Goldowsky Gallery, New York, (three-man).  
1968 Galerie Ricke, Cologne, "Programm I."  
1968 American Federation of Arts, "Soft Sculpture," (travelling exhibition).  
1968 Galerie Ricke, Kassel.  
1968 Leo Castelli Warehouse, New York, "9 at Leo Castelli."  
1968 John Gibson Gallery, New York, "Anti-Form."  
1968 Riverside Museum, New York, "American Abstract Artists."  
1968 Kunstmarkt, Cologne.  
1969 New Jersey State Museum, Trenton, "Soft Art."  
1969 The Museum of Modern Art, New York, "New Methods, New Media," (travelling exhibition).  
1969 Galerie Ricke, Cologne, "6 Künstler."  
1969 Washington University Gallery of Art, St. Louis, "Here and Now."  
1969 Kunsthalle, Bern, "When Attitudes Become Form."  
1969 Stedelijk Museum, Amsterdam, "Op Losse Schroeven," ("Square Pegs in Round Holes").

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Wasserman, Emily. "Reviews: New York," *Artforum*, Vol. 7, No. 1, September 1968, p. 61.  
Calas, Nicholas, "For Interpretation," *Arts*, Vol. 43, No. 2, November 1968, p. 29.

## Richard Tuttle

Born Rahway, New Jersey, 1941.  
Studied Trinity College, Hartford, Connecticut, 1963: B.A.; Cooper Union, New York. Lives in New York.

### One-man exhibitions:

1965 The Betty Parsons Gallery, New York.  
1967 The Betty Parsons Gallery, New York.  
1968 The Betty Parsons Gallery, New York.  
1968 Galerie Schmela, Dusseldorf.

### Group exhibitions:

1965 San Francisco Museum, San Francisco, "A New York Collector Selects: Mrs. Burton Tremaine."  
1965 Byron Gallery, New York, "The Box Show."  
1965 Lehigh University, Lehigh, Pennsylvania, "Contemporary American Painting."  
1965-67 Virginia Museum of Fine Arts, Richmond, (travelling exhibition).  
1966 Lehigh University, Lehigh, Pennsylvania, 12th Annual Contemporary American Painting Exhibition.  
1966 The Museum of Modern Art, Penthouse Gallery, New York.  
1968 Pittsburgh, Pennsylvania, "Pittsburgh Plan for Art."  
1968 Trinity College, Hartford, Connecticut, "Preview 1968."  
1968 State University College, Potsdam, New York.  
1968 Finch College, New York, "Betty Parsons Private Collection."  
1968 Des Moines Art Center, Des Moines, Iowa, "Painting: Out from the Wall."  
1968 Bykert Gallery, New York.  
1969 New Jersey State Museum, Trenton, "Soft Art."  
1969 Washington University Gallery of Art, St. Louis, "Here and Now."  
1969 Kunsthalle, Bern, "When Attitudes Become Form."

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Pincus-Witten, Robert. "Reviews: New York," *Artform*, Vol. 6, No. 7, March 1968, p. 56.  
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- Morris, Robert. "Notes on Sculpture," *Artforum*, Vol. 4, No. 6, February 1966, pp. 42-44.
- Bochner, Mel. "Primary Structures," *Arts*, Vol. 40, No. 8, June 1966, pp. 32-35. (André, Morris)
- Glueck, Grace. "ABC Erotic, New York Gallery Notes," *Art in America*, Vol. 54, September-October 1966, p. 105.
- Alloway, Lawrence. "Background to Systemic," *Art News*, Vol. 65, No. 6, October 1966, p. 32. (Bollinger, Ryman)
- Morris, Robert. "Notes on Sculpture, Part II," *Artforum*, Vol. 5, No. 2, October 1966, pp. 20-23.
- Lippard, Lucy R. "Rejective Art," *Art International*, Vol. 10, No. 8, October 1966, p. 35. (André, Morris)
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- Lippard, Lucy R. "Eccentric Abstraction," *Art International*, Vol. 10, No. 9, November 1966, pp. 28 + 34-40. (Hesse, Nauman, Sonnier)
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## Index

Numbers in italics refer to photographs

page 4, 52 Carl André

52 Michael Asher

6, 52 Lynda Benglis

8, 53 William Bollinger

10, 53 John Duff

12, 53 Rafael Ferrer

48, 53 Robert Fiore

14, 53 Philip Glass

16, 53 Eva Hesse

18, 54 Neil Jenney

20, 54 Barry Le Va

22, 54 Robert Lobe

24, 55 Robert Morris

26, 56 Bruce Nauman

28, 56 Steve Reich

30, 57 Robert Rohm

32, 58 Robert Ryman

36, 58 Richard Serra

38, 58 Joel Shapiro

40, 58 Michael Snow

42, 59 Keith Sonnier

44, 59 Richard Tuttle

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